Gustav Mahler of Auguste Rodin (Philharmonic Hall, Lincoln Center for the Performing Arts)

The stimuli which result in the creation of aesthetic forms what are they are they one formless in which case they are stimuli from the empirical realm are they two formed in which case they are stimuli from the aesthetic realm examples Les Choéphores of Aeschylus Electra of Euripides Electra of Sophocles Elektra of Richard Strauss Electre of Jean Giraudoux semicolon La Mer of Claude Debussy Ode to the West Wind of Percy Bysshe Shelley Clair de lune of Paul Verlaine A la forêt de Gastine of Pierre Ronsard The Planets of Gustav Holst pause is it possible to say that the stimuli which have resulted in the creation of a given aesthetic form are for example only formless is it possible to say that the stimuli which have resulted in the creation of a given aesthetic form are for example only formed no it is not possible to do so pause given the intentional fallacy statements made by the creators of aesthetic forms as to the nature of the stimuli which resulted in the creation of their aesthetic forms are not always reliable and given the fact that the Electra of Euripides for example could have been the stimulus which resulted in the creation of both Giraudoux's Electre and Debussy's La Mer and given the fact that moonlight could have been the stimulus which resulted in the creation of both Verlaine's Clair de lune and Strauss' Elektra statements by those interested in aesthetic forms about the stimuli which resulted in the aesthetic forms created by others are guesses. Is it necessary to know whether the stimuli which resulted in the creation of any work of art were primarily formless for example primarily formed for example in order to appreciate that work of art aesthetically no it is not knowing whether the stimuli which resulted in the creation of a given aesthetic form were primarily formless primarily formed for example is not prescriptive semicolon it is not necessary to know that Bizet never visited the Orient never visited Spain in order to appreciate aesthetically Les Pêcheurs de perles and Carmen it is not necessary to know that but it is interesting to know that he never did it is knowing about the stimuli which resulted in the creation of an aesthetic form or knowing that particular stimuli did not result in the creation of an aesthetic form (the Orient and Spain for Bizet for example those places were not the stimuli Bizet never went there) is interesting it is yes it is nonprescriptive.

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